

DWD Hilton Head
JANUARY 26 - 31, 2002
DEBRIEF

TR Tony Robbins
PH [REDACTED]
CW [REDACTED]
MA [REDACTED]
ST [REDACTED]
SL [REDACTED]

DAY ONE

PH: It's on day one of Date With Destiny, Hilton Head.

TR: [REDACTED] you start.

PH: Unbelievable. I honestly think you were the most powerful you've ever, ever, ever, ever been just from the minute you walked on stage your level of ownership [sounds like, "where it seems you have that blatant leadership and you had the [unintelligible] of father mode."] Sage [unintelligible] to that. But it was so great because there was a warmth to it. So there's like a knowing and a strength to it, but a warmth to it. And I just thought it was perfect. What?

[Sounds like, "It's just a frame and everything inside it was I thought was so good up front. And just building the walls"], you know, from the get go I just thought was great. It was done with a, like I said, just a great combination of states, I mean from the [sounds like, "truth part is the that that's part of the whole thing up, never, it was just the most powerful first day that it was."] You just got, you know what it was, the first day content was more than we ever have.

TR: Right.

PH: And because of the shares I think it just – It took it a couple levels deeper because of some of the therapies that you did.

TR: I agree.

PH: But I think they got it. [Sounds like, "You know they come to the distinction, you know, head, heart, or head, emotionless body –"]

TR: That's correct.

PH: They really got it. And doing that at the end of anchoring was perfect, perfect, perfect, perfect. Billy was great. The music was –

F: Oh Billy goes off!

F: So Good!

did a quick open frame and the first one was Luis, the "I Love, Love, Loves Me Girl".

TR: Oh, that was beautiful! Wasn't that beautiful?

PH: It was perfect.

TR: Thank you. She was, she had love on her values list, but her rules for love, or her associations to love are all just and unbelievably horrible, hostile, and painful, and so I was thinking, okay, you know, rather than go into the why and the where for, and all that. Rather than creating a new value structure, just change her association; just change the anchoring with it. And I knew if I was going to do it, since it was so severe, I had to go for something else, so I first looked for a reference since it's around relationship that was intimate. So I looked for a sexual reference, but then I clarified the sexual reference as not only being sensual, but one that was truly loving, 'cause I knew that's what she needed. So I used the jolt of sexual to jar her state and then, just like everything else I've done, I then honed it down, you know, refined it down to sex where there was a sensual, but where there was a real loving place. So I could use that and fortunately there was such a reference for her. And that really just anchored it, [sounds like, "babe"], by massive breaking her pattern, by doing the unexpected, by doing the sexual aspects, how to touch her breasts, and –

F: [Inaudible] humor.

TR: I used humor through that piece. I also used, you know, mind reading, you know, from the perspective of – not so much mind reading, but – I need another term for that, when I know sh—that I'm not supposed to know, which is sometimes just luck.

PH: Intuitive, or?

TR: No, it's sometimes just luck. Sometimes, sometimes it's true, if like it's not the middle thing, but sometimes it's just – I got a 50/50 chance if it's like, you know, if I say, you know, you know, if I want you to say the jack of diamonds, I could say, you know, there's two types of cards. There's face cards and there's number cards, you know, which one do you think of? And then they say, you know, "Number cards." I say, "So that leaves face cards, doesn't it?" You know, I just move them where I want 'em to go. So I used more of that kind of a technique with her. So I used her breasts and I said, "Start with that," when I said, "'cause that one's less sensitive than the other one, isn't it?" And then she said, I said, "Which breast is more sensitive?" She said, "My right breast." I said, "I know." And I just watched her face. It just freaked her out that I knew which one of her breasts was more sensitive.

F: [Inaudible] really cool!

TR: So, anyway, went through the process of having her associate. And I first had her do it in a humorous way, which was really great, 'cause she couldn't do it in a loving way. So I had [sounds like, "made these"] funny tones and I said, you know, "Love. I love, love. Love loves me." And I just did it as an incantation. I did it in humorous ways, silly ways, dumb ways, and then I said,

"Now let's go for the real McCoy," and I said, "Now reach over and get your right breast. And now I want you to do it in a loving way." It was very hard for her to do that. So I let her wait, I let her wait; I let her process, process. I softened it. I shaped it. And then I went back to the humor piece just for a moment, just enough to get momentum, and then I had Billy put on the music of Ghost, of the Righteous Brothers, Unchained Melody, but she still wasn't responding. So then I pointed to Billy to point it up, 'cause I thought, okay, she's probably conscious about how it sounds, you know, for her to be saying this in a loving place. So I increased the music, which would increase the emotion inside of her while I said to her, "Now just say it louder." So the combination of those two, first saying it soft then louder, then she just got louder, and louder, and louder until she whipped herself into a frenzy, and then it was like the girl the other day, she owned it. It was in her body.

F: [Inaudible] the very last time she said, she goes, "I love, love. I love me."

TR: Yeah, I know that. But she said something else, too. There was another piece besides "I love me." She said – There were a couple – She did, she did two things, the "I love me", but she did something right before that. But, anyway, it was beyond – It was so – It went beyond anything you expected as far as that was concerned, and it was beautiful. She was crying, you know, tears coming down her eyes.

PH: [Inaudible] play along, which made it so great. She was so innocent and ready to play along. What was also great, too, is you explained it when it was – when you were done. You explained kind of what you did and why it worked and why you did it that way, which I think was great because it's something that people can do themselves. You know, like so much of what you do on stage is like whoa! You know, I'm never going to be able to go home and do that.

TR: That's true. That's true.

PH: But that's something I can figure out and [inaudible].

TR: 'Cause I explained the association, this is what I did, and so forth. I also, later on today, explained like, you know, I was great piece I gave them somewhere in the middle of the day, today. When the guy was trying to come up with the answer to a question about whether or not, you know, what was different on my values list and he kept stalling and I talked about when you don't know, you know, you know the answer, and then he had the answer, and then I showed you the answer. And I talked about when I don't know what to do, that's when I know what to do, and I gave him my belief system, and then I gave him like the middle thing, like where the hell's that come from. I don't know. You know, I said, you know, all I know is I know. All I know is I know and the way I know is I just put myself in state. I commit to do something and then I figure out how, you know. And people go, "Oh, isn't that cool? Isn't that amazing? How'd he do that?" You know, and I said, "How I did that is I just put in state, 'cause we all have innate intelligence, that innate, you know, information. It's not me, it's everybody," you know, which is a great belief system. I watched eyeballs popping, you know, all over the place.